THE LAWRENCE GALLERY.

Seventh Exhibition.

April, 1836.

A CATALOGUE

OF

One Hundred Original Drawings

BY

ZUCCHERO, ANDREA DEL SARTO, POLIDORE DA CARAVAGGIO,

AND

FRA BARTOLOMEO.

COLLECTED BY

SIR THOMAS LAWRENCE,

LATE PRESIDENT OF THE ROYAL ACADEMY.

THIS EXHIBITION IS A PORTION OF HIS SPLENDID COLLECTION OF THE WORKS OF THE GREAT MASTERS OF THE ITALIAN, GERMAN, DUTCH, FRENCH, AND FLEMISH SCHOOLS; CONSISTING OF THE CHOICEST SPECIMENS OF

RAFFAELLE	ANDREA DEL SARTO	THE THREE CARRACCI
M. ANGELO	FRA BARTOLOMEO	CLAUDE
L. DA VINCI	POLIDORE	REMBRANDT
COREGGIO	ZUCCHERO	RUBENS
PARMIGIANO	TITIAN	VANDYCK
P. DEL VAGA	JULIO ROMANO	POUSSIN
PRIMATICCIO	ALBERT DURER	&c. &c.

FORMING TEN EXHIBITIONS, OF WHICH THIS IS THE SEVENTH.

At Messrs. Woodburn's Gallery, 112, *St. Martin's Lane, Charing Cross.*

Admittance to each Exhibition One Shilling,—Catalogue Sixpence.
Tickets of Admission during each Exhibition, Five Shillings.
Tickets to admit at all times during the Four Exhibitions, One Guinea.

HOURS FROM TWELVE TILL SIX

the works of Il Parmigiano, and Ant. Da Correggio, of which there are fifty each, making, in all, one hundred specimens.

"The vast richness of the portfolios of the late President of the Royal Academy, furnish most incontestible proofs of his superior taste, and entire devotion to his art. It, perhaps, would be difficult to point out any one department, in the classification which has been adopted by the proprietors, more interesting than another, in any particular degree; but it may be sufficient to say, that, the present collection is fraught with interest, comprising the germs of study for some of the most celebrated pictures that were subsequently painted by these old masters; the short-hand sketches, in some cases, trying for the composition of attitude; in others, experiments of light and shade, and general effect; but, altogether, evincing that the artis s earned their lasting reputation, in a great measure, by assiduous application and industry. It is rather curious to contemplate the marked indecision demonstrated in many of their sketches which are preserved, containing, sometimes, as many as half a dozen rough drawings of the same figure, in different attitudes. The simplicity of the materials employed, the strong impression which these unlaboured productions are capable of producing on the mind, even of the uninitiated, are strong tests of the master hands that drew them. Some professed judges have preferred the drawings of Parmigiano, in their rough state, to his pictures; and, indeed, with one or two exceptions, looking not farther than this collection, did the reputation of the painters depend upon their drawings, Correggio must be contented to take rank as second to the other; but where whim, or a more particular object had impressed him, he has shown of what he was capable. One such we would notice is a brilliant specimen, No. 71, 'Magnificent study of a Young Man's Head,' very admirably executed, and full of character. This fine study has been exactly copied by Parmigiano, for the St. John, in the famous picture now in the National Gallery. To describe it as magnificent is by no means an overcharged phrase; it is executed in coloured chalk, with seemingly little work, and yet such is its excellence, it would reward an amateur a day's journey to have a view of it. The mass of the drawings of Correggio have rarely bestowed upon them any thing approaching to labour; they are more remarkable for grasp of mind, ease of conception, and a readiness of hand to fix the rough idea, as being sufficient for his ulterior purposes. The collection here exhibited will be sold together, for 1,000*l.*

The drawings of Parmigiano are considerably laboured, generally; and, taking them as a whole, we might almost undertake to point out, by the different specimens, his progress in his art. The drawings of this master, in the present collection, will be sold together, at 1,500*l.*

"It is not the least curious part of the subject to contemplate the individual history of these valuable scraps. Once the refuse, the sweepings of the studies of those artists; afterwards, the object of care of royalty and others; and, through many vicissitudes of times in different countries, are now, after a lapse of nearly three hundred years, exposed for sale in London, and esteemed cheap at the prices we have quoted.

"The exhibition, which closes at the end of the present month, is well worthy of a visit to all those who are admirers of the Fine Arts.—*Morning Advertiser, January* 18, 1836.

THE LAWRENCE GALLERY.

Eighth Exhibition.

May, 1836.

A CATALOGUE

OF

One Hundred Original Drawings

BY

ALBERT DURER,

AND

TITIAN VECELLI,

COLLECTED BY

SIR THOMAS LAWRENCE,

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FORMING TEN EXHIBITIONS, OF WHICH THIS IS THE EIGHTH.

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HOURS FROM TWELVE TILL SIX

ORDER OF THE TEN EXHIBITIONS.

FIRST - - - - - Rubens.

SECOND - - - - Vandyk and Rembrandt.

THIRD - - - - Poussin and Claude.

FOURTH - - - Parmigiano and Coreggio.

FIFTH - - - - - Julio Romano, F. Primaticcio, L. da Vinci, and Pierino del Vaga.

SIXTH - - - - Ludovico, Annibal, and Agostino Carracci.

SEVENTH - - - Fra Bartolomeo, A. del Sarto, Polidore, and Zucchero.

EIGHTH - - - - Titian and Albert Durer.

NINTH - - - - Raffaelle Urbino.

TENTH - - - - Michael Angelo.

C. RICHARDS, PRINTER, 100, ST. MARTIN'S-LANE, CHARING-CROSS.

THE Proprietors of the LAWRENCE GALLERY consider it due to the importance of the splendid Collection which they have the honor of exhibiting, to make known to the Nobility, Gentry, and the public in general, the high consideration these drawings have obtained from the first authorities of the kingdom; they therefore reprint the following Letter which they had the honor to receive during the Second Exhibition.

Copy of a Letter from Lieutenant-General Sir Herbert Taylor, G.C.B. & G.C.H., Secretary to His Majesty, &c. &c. &c.

Windsor Castle, June 10, 1835.

SIR,

I regret that the continued pressure of business has prevented me from acknowledging earlier the receipt of your letter of the 25th ultimo, enclosing a "Catalogue of the First Exhibition of the Lawrence Gallery," and acquainting you that I had the honor to submit them to the KING.

HIS MAJESTY has ordered me to assure you of the satisfaction with which he notices the steps you have taken to render by this Exhibition, accessible to the Public, and available to Artists for the purpose of Study, the valuable and important Collection of Drawings by the Ancient Masters, formed by the late Sir Thomas Lawrence; and, as an encouragement to your undertaking, and with a view to promote one of its most essential objects, HIS

MAJESTY has been pleased to order me to send you Fifty Guineas, to be applied to the gratuitous Admission of such Students of the Royal Academy as may be desirous of availing themselves of this facility to the Ten Exhibitions.

I have the honor to be, Sir,

Your most obedient humble Servant,

H. TAYLOR.

Samuel Woodburn, Esq.

In addition to this Royal patronage, the following testimony of the opinion of the President and Members of the Royal Academy who are undoubtedly the best judges in the Empire of these works of art, is highly satisfactory to the proprietors.

At a General Assembly of the Members of the ROYAL ACADEMY, *held at their Apartments in Somerset House, on the 25th day of February,* 1831,—

"Being fully impressed with the value and importance of the Collection of Drawings formed with so much care and skill by our late distinguished President, Sir Thomas Lawrence; and considering that its dispersion into private hands, or its transmission to the Cabinet of some foreign Sovereign, would be a severe loss to the Arts of our country, and a discredit to our national taste; conceiving, also, that it is a duty of a body constituted as the Royal Academy has been, for the guardianship and promotion of the Arts, to use such means as may be in their power for the prevention of a result so much to be deprecated; the President and the Members of the Royal Academy have resolved:

"That in the event of a subscription being formed to purchase the entire Collection of Drawings of the late Sir Thomas Lawrence, the Royal Academy will subscribe One Thousand Pounds in aid thereof, on the following conditions:

"First, that the Collection be placed in the British Museum or National Gallery, corresponding in every respect with the Catalogue submitted to the Committee of Academicians appointed to examine the Drawings.

"Secondly, that the Drawings be so disposed of in the British Museum or National Gallery, as to be rendered accessible at all convenient times to the public, and available to artists for the purposes of study.

"The Treasurer of the Royal Academy will be authorized by the President and Council to pay to the Executor of the late Sir Thomas Lawrence the above-named sum of One Thousand pounds, when it shall have been certified to them by the Committee of Academicians who have examined the Collection, and also by the Officer of the British Museum or National Gallery, in whose care it shall have been placed, that the above conditions have been complied with.

"Extracts from the Minutes,

Copy. "*(By Order)* H. HOWARD, R.A. Sec."

As this unique and matchless Collection has already been broken into, the Proprietors can have no objection to make known to the public the estimation they have put on such Masters as form part of the future Exhibitions. They are valued at a very moderate rate, in order to induce amateurs to purchase, and the Messrs. Woodburn feel confident that no Collector could find so good an opportunity of enriching his portfolio.

In case of sale, Messrs. Woodburn will deliver the Drawings immediately after the Exhibition closes; and they beg to mention, that they have placed the lowest value they can accept for each Master.

List of Masters not yet Sold.

	No. of Drawings.	
Sir P. P. Rubens - - -	150 -	£3000
N. Poussin - - -	74 -	800
F. Parmigiano - - -	175 -	1500
A. Coreggio - - -	60 -	1000
F. Primaticcio - - -	50 -	600
Leonardo da Vinci - - -	75 -	1500
Pierino del Vaga - - -	85 -	300
Fra Bartolomeo de St. Marco -	430 -	1200
Titian Vecelli - - -	60 -	600
T. F. Zucchero - - -	80 -	400
Andrea del Sarto - - -	30 -	300
Polidore Carravaggio - -	30 -	250

The Raffaelle and Michael Angelo are not yet valued.

The Proprietors of the Lawrence Gallery have the honour of announcing the sale of the sixth Exhibition, and also of the Julio Romano (part of the fifth) to a Nobleman equally renowned for his splendid gallery of pictures, and his consummate knowledge in the arts.

This sale is particularly satisfactory to Messrs. Woodburn, as the drawings are very likely to be placed in a locality where at convenient days they will be accessible to artists and amateurs; and thus fulfil the desire of the late highly talented possessor of this splendid Cabinet.

S. & A. Woodburn,

112, *St. Martin's Lane,*

May, 1836.

THE LIFE OF

ALBERT DURER.

He was born at Nuremberg, in 1471 ; and at the age of fifteen was placed under M. Wohlgemuth, a painter of reputation in that city, with whom he remained three years, and formed his style sufficiently to commence the art for his own advantage. In 1492, he made a tour to Colmar, to visit the family of Martin Schœngauer ; and after visiting several other cities, he returned home in 1494, married Agnes Frey, of Nuremberg, and established himself as an artist.

In 1506, he travelled to Venice, and stopped there some months, having painted several pictures, for which he was well paid, that city being then the seat of commerce and luxury. From thence he went to Bologna, probably to visit Marc Antonio Raimondi, with whom he appears to have been connected, several of the woodcuts of Albert Durer having been engraved on copper by him. Vasari pretends that A. Durer had a suit of law against this engraver, for copying his works ; but there appears no ground for such an opinion ;—on the contrary, it is well known that a strict friendship existed between the illustrious Raffaelle and Durer ; and as M. Antonio Raimondi was patronized, and indeed owed all his reputation to the engravings he executed for the divine Master, it is not likely that any difference should have existed between the Italian and German artists. Besides, Vasari states that the subject of the engravings in question was the passion of our Lord, some of which are dated 1509 and 1512, some years after he had left Venice, the place of this pretended law process. In 1520, Albert Durer, accompanied by his wife and a servant, made a journey in the Low Countries, to visit every city and artist of note. This tour lasted until the year 1524, and of which he left a detailed journal, highly interesting in many respects. This curious docu-

ment was published by M. de Murr, in the seventh volume of his *Journal des Arts, &c.*

Albert continued in the city of Nuremberg always fully and profitably employed; having, however, the misfortune of having the latter part of his life embittered by the avaricious and unhappy disposition of his wife: some writers affirm that his premature death was caused alone by this circumstance, but from a very valuable drawing in water colours by himself, in the collection of William Esdaile, Esq., it appears that however he may have suffered from the temper of his wife, the immediate cause of his death was a violent disorder—possibly the plague. This highly interesting drawing represents Albert Durer entirely naked, pointing to an ulcerated and discoloured spot on his side, and on the drawing is written in German :—" the pain or dolour is exactly where I point." It appears from this either that the doctor he wished to consult was not in Nuremberg, or else that his disorder was contagious, and that he had been abandoned by his wife and friends, as well as his physician, when the disorder was clearly ascertained to be mortal. He died April 6, 1528.

He is generally allowed to be the founder of the German School, and was undoubtedly a man of first-rate talent. In several departments of art, he carried the art of engraving to a much higher rank than it had before assumed in Germany; and also published several works on proportion and perspective, which have ever been considered as standard works. His talents were indeed of such an extensive nature, that he must have been most laborious in his studies; and the various talents shown in the present exhibition, are enough to prove his claims to rank among the chief of the patriarchs of the pictoral Art.

The major part of the choice drawings by this master, described in the present Catalogue, were the spoils of the late war. They came into the hands of Gen. Andreossi soon after the capture of the city of Vienna: the condition of them is truly surprising.

A CATALOGUE,

ETC. ETC.

Eighth Exhibition.

ALBERT DURER.

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1. A SPLENDID HEAD—of a man with a beard, and curled hair; full of life and character. This admirable drawing is finely executed in black chalk, on a brown prepared paper; signed and dated 1526. *Superb.*

Size, 15 *inches by* 10¾ *inches. From the Collection of Count Andreossi.*

2. A BISHOP—attended by a Figure of Death with a spade, dated 1514, with the monogram; free pen: very fine. Full of expression.

Size, 9¼ *inches by* 6¾ *inches. From the Collection of Count Andreossi.*

3. OUR LORD ACCUSED BEFORE PILATE—this very interesting and beautiful drawing is executed with the pen, and is full of character and expression. Capital.

Size, 10½ *inches by* 7¾ *inches. From the Collection of Count Andreossi.*

4. PORTRAIT—of a young man of middle age, in a singularly formed cap or hat; admirably drawn in black chalk: signed and dated 1520. Capital.

Size, 16 *inches by* 10¾ *inches. From the Collection of Count Andreossi.*

5. Head—of a Man, apparently for a Figure in the Adoration of the Shepherds; most surprisingly finished; pen and ink, heightened with white, on a prepared ground: dated 1508. This admirable drawing is of the finest quality of this great master. *Superb.*

Size, $9\frac{1}{2}$ *inches by* $7\frac{1}{2}$ *inches. From the Collection of Count Andreossi.*

6. Head—of an old man; beautifully finished with black and white, on a prepared grey ground: touched with admirable spirit, and full of character.

Size, 7 *inches by* $4\frac{3}{4}$ *inches. From the Collection of Count Andreossi.*

7. Saint Mary Magdalen and St. Nicholas—two whole-length figures in black chalk; drawn with great spirit and truth: very fine.

Size, $11\frac{3}{4}$ *inches by* 11 *inches. From the Collection of the Chevalier Vicar.*

8. A Bishop—with his crozier, richly robed at full length; he holds the Scriptures in his right hand: drawn with the pen, on white paper, and signed.

Size, $16\frac{3}{4}$ *inches by* $5\frac{3}{4}$ *inches. From the Collection of the Chevalier Vicar.*

9. A Dragon—admirably drawn in black chalk, heightened with white; on the same sheet is a small drawing of the lizard species, in colour, on vellum. Very curious.

Size, 10 *inches by* $5\frac{1}{4}$ *inches.—Size,* $4\frac{3}{4}$ *inches by* $1\frac{1}{2}$ *inches. From the Collection of Count Andreossi.*

10. Portrait—in profile, evidently from the life, of a man with a dark beard in a singularly formed ornamented cap: this very expressive head is executed in coloured chalks, and produces an effect equal to a painting. *Superb.*

Size, $12\frac{1}{2}$ *inches by* $12\frac{1}{2}$ *inches, in a circle. From the Collection of J. Richardson, Esq.*

11. STUDY—of hands holding a book; a most interesting and highly finished model, evidently from nature. This elaborate drawing is executed with Indian ink and prepared white, on a blue paper; and is hatched in the style of an engraving.

Size, 16½ *inches by* 9¾ *inches. From the Collection of Count Andreossi.*

12. A SHEET OF STUDIES—of various flowers; most exquisitely finished in body colours, on vellum: of the utmost beauty and truth. Highly interesting.

Size, 13½ *inches by* 11 *inches. From the Collection of Count Andreossi.*

18. THREE MORESQUE FIGURES—in turbans; one a black. They are represented at full length; drawn with the pen, and tinted in colours; signed and dated 1514: very curious, and in surprising condition.

Size, 12 *inches by* 8 *inches. From the Collection of Count Andreossi.*

14. A SOVEREIGN BISHOP—seated on a throne, with the globe and sceptre; he is richly robed: this fine drawing is executed with the pen and bistre. Capital.

Size, 12¼ *inches by* 7¾ *inches. From the Collection of W. Y. Ottley, Esq.*

15. ANGELS PLAYING MUSICAL INSTRUMENTS—a beautiful composition, treated with much taste; bistre, pen, with the monogram, and dated 1521.

Size, 8½ *inches by* 6¾ *inches. From the Collection of Sir Peter Lely.*

16. PORTRAIT—of a lady with closed eyes, as if asleep or dead; she has on a plain head dress, which hangs down over each shoulder: it is drawn with black chalk, on white paper, signed and dated 1520, and inscribed with the age of the lady—38.

Size, 15¾ *inches by* 10¾ *inches. From the Collection of Count Andreossi.*

17. A CURIOUS DRAWING—representing a baker's and printer's shop, &c.; for an account of this very interesting drawing, see MS. account: it is highly finished with the pen.

Size, 11¾ *inches by* 8¼ *inches. From the Collections of M, Mariette and W. Y. Ottley, Esq.*

18. A STUDY—for a Christ or Saint bound to a column, from a model; carefully drawn in colours, with a gold back-ground: curious.

Size, 12¼ *inches by* 5¾ *inches. From the Collection of Paul Sandby, Esq.*

19. HEAD—of an old man with a beard, nearly in profile; probably a study for one of the Apostles: executed in black chalk, on a prepared brown tinted paper, with a few touches of white chalk. Very fine.

Size, 15 *inches by* 11½ *inches. From the Collection of Count Andreossi.*

20. ST. CATHERINE—and another female Saint; whole-length figures: drawn with black chalk, and touched with great spirit. Very fine.

Size, 11 *inches by* 7¾ *inches. From the Collection of J. Richardson, Esq.*

21. A MOST ELABORATE OUTLINE—being a composition of many figures; representing a king on his throne, surrounded by his court; some warriors on horseback; and two women, who appear to receive with great joy two children who are in the centre of the foreground; this very interesting drawing is probably a subject from German history: it is admirably executed with the pen, and is highly interesting.

Size, 10¾ *inches by* 7½ *inches. From the Collection of Count Andreossi.*

22. A WILD DUCK—suspended against a wall; this curious and interesting drawing is finished in the most careful manner in water colours, and is signed and dated 1515: very interesting.

Size, 9½ *inches by* 5¼ *inches From the Collection of Count Andreossi.*

23. A VIEW—of the outside of the fortified town of Trent; drawn in body colours: very curious.

Size, 10 *inches by* 7¾ *inches. From the Collection of Connt Andreossi.*

24. A BISHOP—seated in his chair, with his mitre and crosier; also a study of the head of a man in a fur cap: most exquisitely finished with a metal point, on a prepared ground, of the first quality.

Size, 7¼ *inches by* 5 *inches. From the Collections of the Baron De Non.*

25. A LANDSCAPE STUDY FROM NATURE—a rocky scene, with a water-mill, the wheels of which are in wonderful perspective: this extraordinary drawing is finished with surprising accuracy, and is signed by the artist. Very curious.

Size, 5¼ *inches by* 5¼ *inches. From the Collection of Count Andreossi.*

26. TWO PORTRAITS OF MEN—the one with a large beard; the other with a cap and cloak lined with fur; most surprisingly finished with a metal point, on a prepared ground: dated 1520.

Size, 7½ *inches by* 5 *inches. From the Collection of the Baron De Non.*

27. A STUDY FROM NATURE—of a dog; this admirable drawing is executed with the pen, and is the model used for the celebrated engraving of the St. Hubert, where it is introduced. Very fine.

Size, 7¾ *inches by* 5⅜ *inches. From the Collection of Paul Sanby, Esq.*

28. ST. JOHN'S HEAD IN THE CHARGER—a most extraordinary and highly finished drawing for the Diagonal Glass; executed with a pen, and washed with Indian ink: most interesting and curious.

Size, 10½ *inches by* 6¼ *inches. From the Collection of Count Andreossi.*

29. Two groups of peasants—admirably drawn with the pen and bistre; one of these subjects he has engraved on a smaller size: highly interesting and capital.

Size, 8¾ *inches by* 7½ *inches. From the Collection of Count Andreossi.*

30. Portrait of an elderly lady—with a plain head-dress, which falls on her shoulders. This drawing is executed with black lead, on a dark grey prepared paper; and is one of the very interesting drawings which he executed during his tour. It has an inscription, in his hand-writing:

Size, 16 *inches by* 10½ *inches. From the Collection of Count Andreossi.*

31. A female figure—Death supporting her train; drawn with great spirit and expression. Bistre pen.

Size, 9¼ *inches by* 6¼ *inches. From the Collection of M. Brunet, of Paris.*

32. Portrait of a young man—elegantly attired with a furred robe, and in a very singularly ornamented hat, which is looped with ribbon. This elaborate drawing is probably some person of distinction; it is executed with Indian ink and white, on a very dark grey ground. Capital.

Size, 14½ *inches by* 10½ *inches. From the Collection of J. Richardson, Esq.*

33. Portrait of a bald-headed man—nearly in profile; a very spirited and curious study, possessing all the freedom of execution of the school of Rembrandt. It is signed at top, and dated 1515.

Size, 10 *inches by* 8¼ *inches. From the Collection of Count Andreossi.*

34. Female head—and study of hands on the same sheet; highly finished in black chalk, heightened with white, on a prepared ground, with the monogram, and dated 1522.

Size, 11½ *inches by* 7¾ *inches. From the Collection of Count Andreossi.*

35. Two of the Apostles—drawn with great grandeur and expression; whole-length figures. Free pen, with the monogram.

Size, 8½ *inches by* 5½ *inches, each drawing. From the Collection of Count Andreossi.*

36. One of the Apostles—largely draped; a study for the celebrated picture for the Emperor Maximilian. Executed with black and white chalk, on a prepared blue paper; signed, and dated 1525.

Size, 17 *inches by* 10¼ *inches. From the Collection of Count Andreossi.*

37. Figure of a man on horseback—supporting the trophies of war; being one of the figures in the procession of the triumph of the Emperor Maximilian. The drawing has evidently been made for one of the woodcuts, with the monogram; dated 1518.

Size, 15¼ *inches by* 10¼ *inches. From the Collection of Count Andreossi.*

38. A sitting figure of a man—with a club in his hand; the cast of the drapery is very broad, and finely expressed. Drawn in black chalk, heightened with white, on a prepared grey ground, with the monogram; and dated 1523.

Size, 10½ *inches by* 7¾ *inches. From the Collection of Count Andreossi.*

39. The three Maries—a study for the celebrated picture he painted for the Emperor Maximilian. A most interesting and valuable drawing, in black and white chalk, on prepared blue paper.

Size, 15½ *inches by* 12 *inches. From the Collection of Count Andreossi.*

40. Study—for the lower drapery of a Madonna; a very elaborate model from nature, drawn with black and white chalk, on a prepared blue paper, highly finished. Capital.

Size, 16 *inches by* 11½ *inches. From the Collection of Count Andreossi.*

41. STUDY OF FLOWERS—most exquisitely finished in colors; drawn upon vellum of the highest quality, and finished with surprizing accuracy.

Size, 12 *inches by* 8½ *inches. From the Collection of Count Andreossi.*

42. ONE OF THE APOSTLES—largely draped; a study for the picture he executed for the Emperor Maximilian. This very capital drawing is executed in black and white chalk, on a prepared blue paper.

Size, 16½ *inches by* 10 *inches. From the Collection of Count Andreossi.*

43. THE ADORATION OF THE MAGI—a fine composition, drawn with a very slight pen, with the monogram. Rembrandt appears to have studied this drawing for some of his compositions.

Size, 12¾ *inches by* 8¼ *inches. From the Collection of Count Andreossi.*

44. A PRIEST—on his knees, counting his beads; the drapery admirably drawn: black chalk, heightened with white; on blue paper, with the monogram; dated 1506. Capital.

Size, 11¾ *inches by* 7¾ *inches. From the Collection of Count Andreossi.*

45. FOUR HEADS IN CARICATURE—admirably drawn with the pen; full of expression and character. Very interesting.

Size, 8¼ *inches by* 8 *inches. From the Collection of Count Andreossi.*

46. A FEMALE HEAD—a most highly-finished study from nature. A study of a cap on the same sheet, drawn with a metal point, and heightened with white, on a prepared green ground.

Size, 8¾ *inches by* 8 *inches. From the Collection of Count Andreossi.*

47. Soldiers on horseback—tilting, &c.; a most elaborately finished drawing, of an early period of the Master, being dated 1489. Drawn with the pen; highly interesting. He was then aged eighteen years.

Size, 12¼ *inches by* 7¾ *inches. From the Collection of Count Andreossi.*

48. Portrait of a middle-aged female—a three-quarter's length, her hands clasped, with a singular head-dress. This capital drawing is executed with black and white chalk, on a prepared blue paper.

Size, 16½ *inches by* 12¼ *inches. From the Collection of Count Andreossi.*

49. The Crucifixion—a composition of many figures; the Virgin fainting, attended by Mary Magdalen and other female Saints. Drawn with a free pen, in the style of his woodcuts. Rembrandt appears to have seen this drawing; it resembles, in composition, his etching of the *Three Crosses.*

Size, 9¼ *inches by* 8½ *inches. From the Collection of W. Y. Ottley, Esq.*

50. Portrait of a man—of expressive countenance, in a close cap. This very capital drawing is full of expression, and is drawn in black chalk, with wonderful spirit. It is dated 1517. *Superb.*

Size, 14½ *inches by* 10¾ *inches. From the Collections of J. Richardson, Esq. and Lord Spencer.*

The splendid collection of drawings by Albert Durer, consisting of one hundred, has been sold for £800.

LE TITIEN.

Tout ce qu'il y a de beau et d'admirable dans la peinture est étroitement lié au nom même de ce peintre; il nous rappelle à la fois ce qu'il y a de plus illustre dans l'art et de plus intéressant dans l'histoire. Le Titien, naquit au chateau de Cadore dans le Frioul en 1477, d'une noble famille de ce pays. Il montra dès son enfance une forte inclination pour son art; et à l'age de dix ans, son oncle le fit entrer chez Sebastiano Zuchati de Trevigi à Venise, pour apprendre les élemens du dessin. Il devint ensuite élève du chevalier Gentil Bellin et de son frère Jean; ils ne faisait guère de progrès dans son art au commencement, ce ne fut qu'après son émulation eut été excitée à la vue des tableaux du Georgione Barbarelli qui étudiait sous les mêmes maitres que lui, qu'il fit voir ce qu'il serait un jour. A l'âge de 18 ans il fit le portrait du chef de la noble famille de Barbarigo, cet ouvrage lui fit beaucoup d'honneur et fut cause qu'on l'employa bientôt après à peindre avec le Giorgion la façade du Fondaco del Tédescho. Comme son travail fut généralement préféré à celui du Giorgion, sa reputation en augmenta beaucoup, et à la mort de son rival qui mourut de la peste en 1511, il lui succeda en bien des entreprises. Alphonse duc de Ferrare ayant invité le Titien à sa cour, il fit pour ce prince son fameux tableau de Bacchus et Ariadne et deux autres dont le sujet est tiré de la fable. C'est à cette cour qu'il fit connaissance avec l'Arioste dont il fit le portrait et qui à chanté le peintre dans son Roland furieux. En 1523 le Senat de Venise l'employa à peindre la salle du grand Conseil; dans une de ses peintures il à representé la battaille de Cadore. Bientôt après il fit ce qui est regardé de

quelques uns comme son chef-d'œuvre, c'est à dire son tableau de St. Pierre Martyr, pour l'église de St. Jean, et St. Paul à Venise. Lorsque l'empereur Charles V. vint à Bologne en 1530 pour être couronné par Clément VII. Titien fit son portrait et ceux des principaux Seigneurs de sa suite, ce qui lui valut des recompenses magnifiques. A son retour à Venise il trouva le public prevenu en faveur de Pordenon, mais il ne tarda guère à s'attirer de nouveau les suffrages, car il fut bientôt employé à décorer des églises et d'autres édifices publics. Vers cette période il fut invité à la cour de Frédéric Gongage Duc de Mantoue dont il fit le portrait et dans une salle du palais de ce prince il peignit les têtes des douze Césars. En 1483, le Pape Paul III. étant à Ferrare, invita l'artiste à Rome mais il s'excusa d'y aller, parcequ'il s'était engagé avec François de la Rovere Duc d'Urbin. Lorsqu'il eut satisfait à son engagement il fut de nouveau invité à Rome par le Cardinal Farnese, en conséquence de cette invitation il vint à Rome en 1548, où il fut reçu d'une manière distinguée et logé dans le palais de Belvedere. Après quelque séjour à Rome il fut invité par l'Empereur Charles quint à venir en Espagne. Il arriva à Madrid en 1550, y demeura trois ans, et l'Empereur le combla de richesses et d'honneurs en recompense de ses ouvrages. En 1553 il retourna à Venise mais il quitta bientôt cette Ville pour se rendre à Inspruck suivant l'invitation de Ferdinand I. roi des Romains; il fit le portrait de ce prince et ceux de la reine et de toute sa famille, le peintre eut le bonheur de continuer son art jusqu'en 1576 lorsqu'il mourut de la peste à l'age de presque un siècle.

Painted by C.R.Bone. Engraved by W. Ensom.

TITIAN'S LAST PICTURE.

Published by Smith, Elder, & Cº 65, Cornhill.

THE LIFE OF
TITIANO VECELLI DA CADORE.

The illustrious Titian was born in 1477, at the Castle of Cadore in the Venetian States, and at a very early age was placed under the protection of his uncle who resided in Venice. Shewing a decided love for the art of painting, he was placed in the studio of Bellini, the best artist of his time; his earliest works were entirely in the hard and laborious style of his master, but after seeing some works which Giorgione had just finished, he adopted his grand and free manner: soon after, he was employed in conjunction with that great master on the frescoes for the Fondaco de' Tedeschi, in which work he obtained the approbation of all the best judges. He afterwards was invited to Ferrara by Duke Alfonzo, for whom he painted the *Bacchas* and *Ariadne*, now in the National Gallery.

In 1523 he was employed by the Senate of Venice to ornament the grand saloon in the Doge's palace; here he painted the celebrated *Battle of Cadore*, which was unfortunately destroyed by fire; about this time he produced his splendid picture of the *St. Peter Martyr*, which is generally considered his *capo d'opera*, and for which three most valuable and interesting drawings are described in the present Catalogue (Nos. 71, 72, & 73). The Emperor Charles the Fifth visiting Bologna in 1530, to be crowned by Pope Clement the Seventh, Titian was fortunate enough to obtain a commission to paint the portrait of that Emperor, which obtained him the most liberal patronage of that princely monarch, and completely established his reputation and fortune. In 1548 he was invited to Rome by Cardinal Farnese, who received him in the most distinguished manner; he was lodged in the palace of the Belvedere, and painted the Pope, with Cardinal Farnese, and Prince Ottavio, in one picture: it was at this time that Michael Angelo paid him a visit, and after commending in the highest

terms the beauty and truth of the colour in the picture of *Danae,* which was on the easel, he said :—" If Titian drew as well as he coloured, he would be the finest painter in the world.

On his return to Venice, he was so strongly urged by the Emperor Charles the Fifth to come to Madrid, that he could not decline; he arrived in Spain in 1550, and during a residence of three years was constantly and most profitably employed by his munificent patron : he returned to Venice before the death of this monarch, but his successor, Phillip the Second, after finishing the Escurial, gave him several most important commissions; and the number of fine works of his pencil in the Royal Collection of Madrid is astonishing—one of the finest, representing a *Sleeping Venus,* was presented to Charles the First when he visited Spain as Prince of Wales (by Phillip the Fourth). This superb picture was purchased by the Spanish ambassador after the death of that unfortunate monarch, and was sent back to Spain; it very narrowly escaped destruction at the time of a fire in the palace of the Pardo, and it is reported that when Phillip the Fourth was assured of its safety, he said :—" Then every other loss may be supported," although several very valuable articles were burnt.

In 1553 Titian visited Inspruck, where he painted a large picture of the Imperial Family, one of his most capital works : he continued in one uninterrupted course of honourable and profitable labours until the year 1576, when he died of the plague at the very advanced age of ninety-nine.

The Drawings by this great Master are of extreme rarity; the Venetian school depending more on colour than outline, drew very little.

The celebrated Venus, (No. 69) the studies for the St. Peter Martyr, and the capital landscape (No. 74), are probably the finest drawings existing by Titian.

TITIAN.

51. St. Mark—holding a book, attended by the lion; a very fine and powerful drawing; pen and black chalk, on a cartridge paper.

Size, 14½ *inches by* 10½ *inches. From the Collection of Count Cigonari.*

52. A grand landscape—a figure in a hat and feather seated in the foreground; two figures coming down the road, instead of the man leading the horse, as in the well-known print by Le Febre from this composition. Capital.

Size, 16 *inches by* 10 *inches. From the Collection of J. Barnard, Esq.*

53. A bishop—with a book in his hand, a page supporting the mitre; bistre wash, on a grey paper.

Size, 18½ *inches by* 12½ *inches. From the Collection of Marquis Vindé.*

54. A grand landscape—a female figure with a musical instrument laying in the foreground; bistre pen: drawn with great spirit.

Size, 16¼ *inches by* 10¼ *inches. From the Collection of Mr. Richardson.*

55. A group of figures—very slight pen, but marked in with great spirit.

Size, 7¾ *inches by* 6¾ *inches. From the Collection of J. Richardson, Esq.*

56. An elegant landscape—in which is introduced a shepherd and flock of sheep; bistre pen: very fine.

Size, 11¾ *inches by* 4½ *inches. From the Collections of M. Mariette and Count Fries.*

57. An elegant landscape—drawn with bistre pen; two figures sketched in the foreground: this fine drawing partakes of the Giorgone time of Titian.

Size, 9¼ *inches by* 8¼ *inches. From the Collections of M. Mariette and B. West, Esq. P.R.A.*

58. An elegant landscape—a castle on a rock, &c.; drawn with great delicacy and taste: bistre pen. *Capital.*

Size, 10½ *inches by* 5½ *inches. From the Collections of Sir P. Lely and R. Cosway, Esq.*

59. A landscape—with a distant view of a city, and the Rhetian Alps beyond; in the foreground is a farm, and a figure drawing a mule over a hilly bank: bistre pen, drawn with great spirit. *Capital.*

Size, 10¾ *inches by* 7½ *inches. From the Collections of J. Hudson, Esq.*

60. Portrait—of Himself; powerfully drawn in red chalk: highly interesting.

Size, 6¼ *inches by* 5 *inches. From the Collection of W. Y. Ottley, Esq.*

61. The Colosseum—and other ruins in the vicinity of Rome; drawn with a reed pen and bistre: a bold fine drawing.

Size, 17¾ *inches by* 10¼ *inches. From the Collection of the Count Fries.*

62. A sultana—and attendants proceeding to a palace; half-length figures: bistre pen. Capital.

Size, 10½ *inches by* 7¾ *inches. From the Collections of Robert Udney, Esq. and W. Y. Ottley, Esq.*

63. A grand landscape—view of a town near a lake; bistre pen: very fine.

Size, 16 *inches by* 10¼ *inches. From the Collection of J. Richardson, Esq.*

64. A PROCESSION—of several figures on horseback, apparently a hunting and hawking party; bistre pen: drawn with great spirit. *Capital.*

Size, 15 *inches by* 6½ *inches. From the Collections of Sir P. Lely and J. Thane, Esq.*

65. THE DEATH OF THE VIRGIN—a grand composition of many figures; priests and angels within a church; bistre pen: full of expression. *Superb.*

Size, 13¾ *inches by* 9¾ *inches. From the Collections of P. Mariette and the Count de Fries.*

66. ST. SEBASTIAN—a study for one of the Saints in the bottom part of the celebrated picture now in Venice; bistre pen: drawn with care, squared for painting. Capital.

Size, 10 *inches by* 4 *inches. From the Collection of the Chevalier Vicar.*

67. ABRAHAM OFFERING UP ISAAC—a grand composition; black chalk, heightened with white, on grey paper: the drawing is squared for painting.

Size, 10¼ *inches by* 9 *inches. From the Collection of Sir Peter Lely.*

68. TWO PIPING SHEPHERDS—seated on a bank, with a town in the distance; the one appears to be a portrait of a remarkable person of the time: this drawing is in the Giorgone time of Titian, and is full of expression. Capital.

Size, 7½ *inches by* 6 *inches. From the Collection of B. West, Esq. P.R.A.*

69. A very exquisitely finished drawing, probably from the life, for the celebrated Venus in the Tribune at Florence; this charming drawing is highly finished in red and black chalk. *Superb.*

Size, 9¾ *inches by* 6 *inches. From the Collection of the Duke of Modena.*

70. PORTRAIT OF PHILLIP II. OF SPAIN—in profile, and in armour; highly finished bistre pen: very fine.

Size, 6½ *inches, circular. From the Collection of M. Gerard.*

71. A NOBLE LANDSCAPE—being the first study of the landscape for the celebrated St. Peter Martyr, in which the light is differently arranged, and before the tree with the round leaves was introduced. This splendid drawing appears to be a careful study from nature; the trees are closed at the top, which in the picture is thrown open to the sky, from which the angels descend with the palm branch of martyrdom: bistre wash, heightened with white. *Superb.*

Size, 16¾ *inches by* 12 *inches. From the Collection of the Marquis Legoy.*

72. ANOTHER STUDY—for the same celebrated picture, in which he has introduced the tree with the round leaves, and also marked in several places the initials of the colour he used in the painting; this very interesting drawing is executed with the pen, and is washed with bistre, heightened with white. Capital.

Size, 15½ *inches by* 10 *inches. From the Collection of the Baron De Non.*

73. A SPLENDID AND MOST SPIRITED STUDY OF FIGURES—for the celebrated picture of St. Peter Martyr. Although this most interesting drawing appears quite the first thought, yet the assassin and the running figure are in nearly the same position that was adopted; the chief alteration is in the Saint: Titian has marked two or three different directions for the head, and instead of the left arm being raised, they are both on the ground, and he appears to be writing his faith with his finger on the sand.

Size, 16¼ *inches by* 10¾ *inches. From the Collection of the Chevalier Vicar.*

74. A VERY GRAND LANDSCAPE—beautifully finished with a pen; in which is introduced the subject of Perseus and Andromeda: this splendid drawing is of the very finest quality, and as a specimen of the drawing of Titian may be deemed matchless. Engraved by C. Cort.

Size, 16 *inches by* 10 *inches. From the Collection of M. Brunet.*

75. A GRAND LANDSCAPE—with elegant figures in the foreground; pen and bistre wash, carefully heightened with white. *Superb.*

Size, 17 *inches by* 12¼ *inches. From the Collection of the Prince Borghese, at Rome.*

76. A NOBLE STUDY OF TREES—with a castle in the distance; treated with great grandeur: drawn with a vigorous pen, in the finest time of the master. *Superb.*

Size, 15 *inches by* 10¼ *inches. From the Collection of M. Mariette.*

77. SHEPHERDS—driving a flock of sheep down a road; a beautiful composition, which he painted; engraved by Lefebre: finished pen. Very fine.

Size, 9½ *inches by* 6 *inches. From the Collection of the Chevalier Vicar.*

78. THE CRUCIFIXION—the three Maries at the foot of the Cross; red chalk, pen and bistre wash: at the back of this drawing are some very interesting studies for the figures of the St. Peter Martyr.

Size, 11½ *inches by* 7½ *inches. From the Collection of M. Mariette and Count de Fries.*

79. A ROCKY MOUNTAINOUS LANDSCAPE—with a satyr sitting in the foreground; pen, touched with great spirit.

Size, 8¼ *inches by* 7½ *inches. From the Collections of Paul Sandby, Esq. and Sir Joshua Reynolds.*

80. A SHEPHERD—seated on the ground, two goats coming down the bank; bistre pen, heightened with white, on a grey paper.

Size, 8¼ *inches by* 7¼ *inches. From the Collection of J. Hudson, Esq.*

81. THREE SAINTS—a very interesting study for the bottom part of the celebrated picture in the Vatican; slight bistre pen.

Size, 9 *inches by* 7½ *inches. From the Collections of M. Mariette and Count Fries.*

82. The Holy Family—the Virgin, Joseph, and a shepherd, on their knees before Christ, attended by angels; a beautiful composition: bistre pen.

Size, 8 inches by 6½ inches. From the Collection of the Count Fries.

83. A bear—admirably drawn, evidently from nature; bistre pen.

Size, 6¼ inches by 4¾ inches. From the Collection of Count Bianconi and Count de Fries.

84. A grand woody landscape—in which are some figures attacking a Saint, probably a composition for the subject of the death of St. Peter Martyr; bold pen: very spirited.

Size, 15½ inches by 9¼ inches. From the Collection of the Count de Fries.

85. A grand landscape—representing a mountainous country, and many buildings, with water-mills, &c.; bold reed pen: very fine. Of his best manner.

Size, 12½ inches by 7¾ inches. From the Collection of M. Mariette.

86. St. Hubert—on his kness praying to the stag; his horse is standing behind him: a rocky scene with some ruins forms the composition of this capital drawing, which is executed with the pen and bistre.

Size, 12½ inches by 8½ inches. From the Collection of the Baron De Non.

87. The first thought for the celebrated Last Supper—now in the Louvre: this interesting study is drawn with the pen, and is of the highest interest.

Size, 12 inches by 8 inches. From the Collection of the Baron De Non.

88. Study—of an ass; evidently drawn from nature: black chalk, heightened with white.

Size, 8½ inches by 4½ inches. From the Collection of W. Y. Ottley, Esq.

89. PORTRAIT—of the mistress of Titian; powerfully drawn in red chalk.

Size, 6 *inches by* 5 *inches. From the Collection of W. Y. Ottley, Esq.*

90. ST. MARK—with a book; grand study for a picture: black chalk, heightened with white, on a grey paper.

Size, 14 *inches by* 9½ *inches. From the Collection of the Count de Fries.*

91. GANYMEDE—with the eagle; a very spirited and beautiful drawing in red chalk: very fine.

Size, 5¾ *inches by* 4¾ *inches. From the Collections of Mr. Richardson and B. West, Esq. P.R.A.*

92. STUDIES—of asses with saddles; drawn with great truth to nature: black chalk.

Size, 7 *inches by* 4¼ *inches. From the Collection of W. Y. Ottley, Esq.*

93. THE MARTYRDOM OF ST. LAWRENCE—a first thought for the celebrated picture which is engraved by Corn. Cort; pen and bistre wash: fine effect.

Size, 14¼ *inches by* 9¼ *inches. From the Collection of J. Richardson, Esq.*

94. A GRAND MOUNTAINOUS LANDSCAPE—with several buildings, a river and bridge, &c., adorned with figures: this capital landscape is executed with a reed pen. Capital.

Size, 18¼ *inches by* 13 *inches. From the Collection of M. Brunet, of Paris.*

95. LANDSCAPE—with two figures in the foreground; a woman apparently walking through the water, and a man getting out of the window of a house—perhaps a story from Boccaccio: bistre pen. Very fine.

Size, 9 *inches by* 7¾ *inches. From the Collection of the Chevalier Vicar.*

96. STUDY—of a tree; drawn with a reed pen: a grand and powerful drawing of this great painter.

Size, 13¾ *inches by* 9 *inches. From the Collection of W. Y. Ottley, Esq.*

97. THE SCOURGING OF CHRIST—a study for the celebrated picture formerly at Milan, but now forming one of the chief ornaments of the Louvre.

Size, 13 *inches by* 9 *inches. From the Collection of the Earl of Arundel.*

98. A MOUNTAINOUS LANDSCAPE—probably a view in the Tyrol; representing a town on the borders of a lake, on which are several boats; a figure on horseback passing a bridge, &c. &c.: bistre pen, treated with grandeur in the finest time of the master.

Size, 20 *inches by* 13½ *inches. From the Collection of M. Revil.*

99. A MONARCH IN ARMOUR—laying asleep on a rock, discovered by an old man; treated with great grandeur: bistre pen. Very fine.

Size, 11¼ *inches by* 9½ *inches. From the Collection of Thomas Dimsdale, Esq.*

100. A STUDY—for the soldier falling from his horse, for the grand picture of the Battle of Cadore: black chalk, heightened with white.

Size, 11¼ *inches by* 10¼ *inches. From the Collections of the Earl of Arundel, Mr. Richardson, and B. West, Esq. P.R.A.*

The superb collection of drawings by this great master, and head of the Venetian school, consist of sixty drawings, price £600.

FIFTH EXHIBITION

OF

THE LAWRENCE GALLERY.

JULIO ROMANO, FRANCESCO PRIMATICCIO, LEONARDO DA VINCI, AND PIERINO DEL VAGA.

"The fifth exhibition of the drawings collected by the late Sir Thomas Lawrence will be open to the public this day, Monday and Tuesday having been devoted to a private view. The one hundred now exhibiting consist of the works of Julio Romano, Francesco Primaticcio, Leonardo da Vinci, and Pierino del Vaga. Whatever may be the excellence of these great masters, it would naturally be expected that the productions of the great Leonardo would absorb a share of interest greater in proportion than the rest. An inspection will be found to justify such an impression. No. 74 is a cartoon of the heads of St. Simon and Judas, introduced in the celebrated picture of the 'Last Supper,' painted in the refectory of S. M. della Grazia, at Milan. No. 75 is two similar heads for the same grand work. There is also, in the present exhibition, a variety of drawings by Leonardo indicative of that taste and genius which make him one of the most extraordinary men that ever lived. It is well known that he excelled as an architect, as a mechanist and engineer, and as a musician. Some of these drawings contain evidence of his love for these pursuits. Such are Nos. 62 and 64. The first representing studies of implements of war, shewing the construction of a running ball exploding. The second is of a singular invention for a chariot, armed with swords, in the form of scythes; and a design for a destructive machine on wheels emitting fire. No. 59 is an elaborate drawing of a soldier's head, clothed in richly-wrought armour. No. 69 is a pen and pencil drawing of an ornamented fount, supported by Cupids, and on the top is a figure of Justice, attended by female figures. No. 67 contains five heads in caricature. Every drawing, in short, seems to bespeak a versatility of genius, excelling in each branch; and, for combination, unapproachable by any other character known in the history of art. We may also add, that the entire of the collection is of so very interesting a nature, that we could only do justice to it by transcribing the catalogue, which is, as usual, a tasteful and discriminating compilation. The works of Ludovico, Annibal, and Augustine Carracci, will form the next exhibition."—*Morning Post*, *February* 3, 1836.

"The fifth exhibition of this noble collection of drawings was opened on Monday, at the rooms of Messrs. Woodburn, in St. Martin's-lane, and contained sketches by Leonardo da Vinci, Julio Romano, Pierino del Vaga, and Primaticcio. It is one of the most interesting of the selections that have as yet been presented to the public, both from the names of the masters and the intrinsic merits of the works. The Leonardos are not, indeed, either very numerous, or, for the most part, more than mere pen and bistre dashes; but, on the other hand, here are some seven or eight of the original cartoons for the 'Last Supper,' and two or three other gems of exquisite beauty. Of the cartoons, the best are those containing the two heads on the left of the figure of Christ, and that of Iscariot. They are each not larger than a small-sized head canvass. The former of the two to which we allude is peculiarly interesting. The expression of the younger

head in it is wonderfully fine, combining, at once, surprise and somewhat of apprehension. So genuine is the conception of these works, that the obliterations of time have scarcely injured their broad and powerful effect. The drawings by Julio Romano are numerous, graceful in composition, and very beautiful in their style of execution. Several of these are in the highest state of finish, and all more than sketchy. The drawings by Pierino del Vaga are not inferior in interest; if any thing, they are superior. This painter was a favourite pupil of Raffael, and he imbibed much of the finer qualities of his master. Some of the drawings here are, indeed, copies from 'Il Divino,' but they are executed with the spirit of originals. The design of Bacchus and Silenus (85) abounds in grace, expression, and admirable arrangement. There is scarcely a drawing in the set unworthy of the attention of the artist as well as the amateur. The Primaticcios are, apparently, good specimens, and manifest a ready invention and an accomplished pencil; but their taste, as compositions, is very inferior to what appears in all the works around them."—*Morning Herald, February* 3, 1836.

"Another collection, being the fifth, of the original drawings of the old masters, has just been opened for public exhibition, at Messrs. Woodburn's Gallery, No. 112, St. Martin's-lane. The drawings by Leonardo da Vinci are, perhaps, the most interesting of the present collection. Some of them are very highly finished; and although they present, occasionally, mere studies of drapery, they prove the pains which this painter did not think it beneath his fame and genius to bestow upon even the most inconsiderable parts of the works on which he was engaged. A drawing of 'Leda' is an admirable work; some studies for the 'Holy Family,' and for the 'Adoration of the Shepherds,' are curious. Several of the sheets present sketches for implements of war, in the invention of which the artist frequently employed his mechanical skill The most elaborate of his drawings are three which hang over the fire-place; two of them are heads, very finely finished; and the third, a pen and ink drawing of a design for a tomb. Above these are placed two of the original designs, in crayons, for the heads of the figures which the artist afterwards painted in his celebrated, but now lost, picture of the 'Last Supper,' at Milan.

"The drawings of Giulio Romano are beautifully executed, and marked by the vigorous fancy and free pencil which distinguished this fertile artist.

"Those of Primaticcio, which are much more rare, are also highly interesting. The drawing is elaborately executed, and the taste and invention hardly to be surpassed. The most remarkable of them are the designs for the palace of Fontainebleau, which this artist was employed by Francis I. to decorate. Among them is a subject intended to be painted on a ceiling, a task which has baffled the wit of almost all the painters who have ever attempted it, but which Primaticcio has executed with matchless ingenuity. The centre represents a luminous star, and is surrounded by groups of angels, disposed with wonderful grace and elegance, and displaying forms of exquisite beauty.

"The other artist whose works fill this collection is Buonacorsi, more accurately called Pierino del Vaga. They are clever works, but hardly to be classed with the productions of the other masters. One of them is curious, from the fact of the artist having written upon the sheet—'Tutta questa opera è da stucco nel Coliseo;' and, if the note is to be taken literally, would seem to prove that in his time the Coliseum presented something very different from the mass of dismantled ruin which it has since become.

" Besides the unquestionable worth of the drawings, which must needs be highly interesting, the attraction of the collection is increased by the introduction of an original letter by Sebastian del Piombo to Michael Angelo, *sculptore in firenze;* in which, speaking of the picture which Sebastian had then just finished, ' The raising of Lazarus,' now in our National Gallery, he says—' And I believe that my picture is better drawn than the tapestries which are come from Flanders'—*(E credo la mia tavola sia meglio disegnata che gli Arazi chi son venuti da Fiandra).* The tapestry from Flanders was that for which Raphael had designed his celebrated cartoons. Michael Angelo would appear to have been in some degree associated with Sebastian in this work.

" The collection is full of interest to all artists and lovers of art; but although the exhibition is a source of enjoyment to all who have an opportunity of visiting it, the pleasure it affords is mixed with regret that so rare and noble an assemblage of original drawings as Sir Thomas Lawrence had collected, should be dispersed in the manner in which its present owners have been compelled to dispose of it. The Da Vinci, Raffaelle, and Michael Angelo drawings, at least, ought to find a place in our National Gallery.—*Times, February* 4, 1835.

" The fifth exhibition of Sir Thomas Lawrence's admirable collection of drawings has been opened this week, at Messrs. Woodburn's Gallery. It consists of designs by Julio Romano, Francisco Primaticcio, Leonardo da Vinci, and Pierino del Vaga; and, as these were all men who relied more on the severities than on the blandishments of art—men who regarded composition and character as more valuable qualities than colour and effect, it may easily be supposed that the present exhibition is of a graver tone than its beautiful predecessors. Of the four names, Leonardo Da Vinci will be allowed on all hands to be the highest; indeed, we do not know where a greater name can be found in the annals of art: for it is perfectly true, as stated in the catalogue, that ' he was the first to reconcile elaborate finish with grandeur of idea and expression; and that if, in the sublime, he was afterwards excelled by Raffaelle, he had the glory of surpassing every painter who preceded him; and, indeed, of opening the path, unknown before, which Raffaelle so successfully followed.' Among the gems in this gallery, by Leonardo da Vinci, two magnificent cartoons for the celebrated ' Last Supper,' at Milan; a Head of an Angel; a Head of a Beautiful Youth, and some elaborate Studies of Drapery, are among the most conspicuous. It is no derogation from the merits of the three other contributors to the exhibition to say, that their works shew how intensely they studied their masters, Michael Angelo and Raffaelle. The designs made by Julio Romano, for his well-known frescos in the palace of T (as it is called) at Mantua, especially his ' Cupids Sporting,' rank highly in the collection. Primaticcio (a pupil of Julio Romano) is much raised in our estimation by these drawings. We can conceive nothing better, either in composition or in refined anatomical and other expression, thag his ' Triumph of Ceres.' Pierino del Vaga manifests the grace, pathos, and power which he acquired in the school of Raffaelle. Indeed, two of his drawings, the ' Meeting of St. Joseph and the Virgin,' and the ' Purification of the Virgin,' might, without much shame to to the critic, be mistaken for the productions of his illustrious master."—*Literary Gazette, February* 6, 1836.

" The present collection of drawings are by Julio Romano, Primaticcio, L. Da Vinci, and P. Del Vaga. How beautifully old Fuseli, who could not properly pronounce a single word in the English language, used to pronounce these names. But to the drawings themselves.

"No. 24. Julio Romano. 'An elegant design of Cupids sporting.' Pen and bistre, heightened with white, full of grace and nature. The drawing is crowded with the most beautiful groups imaginable. The sportive little rogues are seen riding on stags, dolphins, &c., while others of the merry and mischievous boys are peeping cunningly from the thickly-twined foliage of luxuriant vines above. This is unquestionably one of the finest drawings extant of the great master we have named.

"Nos. 16 and 23. By the same. 'The Resurrection of Christ.' Both drawings are pen and bistre. The calm yet overpowering dignity, and fine drawing, in the figure of the Saviour, contrasts well with the terror-stricken and crouching guards—'Men of war from their youth up.'

"Some of Primaticcio's drawings are the finest in the exhibition. No. 26, by this master, 'Mount Parnassus,' in red chalk, is one of the most beautiful of the whole, whether we regard the exquisite harmony of its composition, or the mere drawing of the individual figures.

"Nos. 35, 38, and 41. By the same. Two Triumphs and a Feast, viz.—the Triumph of Ceres, ditto of Music, and the Feast of Bacchus. We class these sketches, because their composition and general effect are the same; they are masterly productions.

"Of Da Vinci there are many splendid specimens, especially so are Nos. 74 and 75, 'St. Simon' and 'Judas,' the former a noble cartoon for the celebrated 'Supper.' They are executed in crayons, as are two similar heads (75) of equal interest.

"No. 99. Del Vaga. 'Neptune in his Car.' Pen and bistre, most delicately finished, and composition exquisite.

"There are a hundred drawings altogether in the gallery, by these masters; and though we have mentioned only a few of them, let it not be imagined that the remainder have not equal or superior claims to notice, for there is not one in the exhibition but is in itself a capital study."—*Morning Advertiser*, *February* 3, 1836.

"We return to this rich collection every month, like bees to a honey-bed when it puts forth a new flush of blossoms. The reader will be well off if, like them too, we do not begin to sing at our 'flowery work,' instead of pursuing it with humdrum diligence. Here is a nook of immortal amaranths, in St. Martin's-lane! On the strength of the Leonardos alone, we might pronounce this the best series of drawings yet exhibited. First, there are two magnificent cartoons (Nos. 74 and 75), each containing two heads for the Cena. As, on account of the annihilation which has befallen this great picture, by the united efforts of time, retouchment, Gothic monks, and Gallic soldiers, its best memorial is to be found now in the original drawings, these are become doubly valuable. It may be useful to give a brief pedigree of the cartoons. There are, we believe, two sets of cartoons for the Last Supper, by most connoisseurs permitted to be original: one bought at Venice, by Mr. Udney, in 1788, from Procurator Sagredo, who had it from the Marquis Casanidi; one stolen from Milan, by a Polish officer, in the Buonapartean wars. The former set, consisting of eleven cartoons (thirteen heads), descended through Messrs. Woodburn to the Duke of Hamilton, and from him, finally, to the Duke of Somerset, i. e. finally for the present. Respecting the other set, it would appear that the compatriot of Kosciusko had been able to steal from the Ambrosian only *twelve* heads out of the thirteen, a single one now remaining at Milan. Ten cartoons, containing those twelve heads, were purchased for about £1,000, by Sir Thomas Baring, and sold by him to Sir Thomas Lawrence, whose death consigning them to the auctioneer, two heads came into the possession of Lady Guilford, and ten heads (eight cartoons), into that of Messrs.

Woodburn. It may amuse to hear that Sir Thomas Lawrence offered £500 for the Milan head—a piece of princeliness resented by its guardians there, as if the head on which such a price had been set were one of their own. Messrs. Woodburn now exhibit, with Nos. 74 and 75, (only promised in the catalogue), the additional six cartoons, so that amateurs have a rare opportunity of seeing this series almost complete. We shall not presume to say a word upon their genuineness, since it has been declared a point of critical faith, by the bull of President West, and under the seal of President Lawrence; but merely add, that they must be held, even in the opinion of schismatics, as stupendous for character, and most of them admirable for execution. The St. John is modelled with a breadth as mighty as Correggio ever gave, and a sentiment deeper than Raffaelle's. They appear to be less finished than the Somerset duplicates, displaying several *pentimenti*, as if an earlier series. These cartoons, at least, if the Duke be more impregnable to gold than Danaë was, should go into our National Gallery. No. 51, a Study for the drapery of Mr. Coesvelt's well-known 'Virgin:' by wondrous vivifaction, a veiled limb is filled with expressiveness, like a face; the feeling of those folds which lie in the groin makes them resemble traits of the countenance, and tells us silently all underneath them. Nos. 54, 55, Studies for Drapery: exquisite; the singular combination of sharpness and breadth in 54 is miraculous, and peculiar to Leonardo of all modern painters. No. 56, Caricatures: an old head, of a lobster-claw outline, with eager open mouth and eyes, might be the portrait of Shakspeare's tailor 'swallowing up news,' gathering it inwards with his under jaw. No. 58, 'Leda with the Swan: beautiful, and inoffensively expressive. With so much modesty does the sway of her left knee, and the mild sweetness of her gaze, correct her voluptuous leaning, that she might pass for Eve, gathering flowers, before the fall, and caressing a familiar swan beside her. Original of the Ottley design. We feel, among these Leonardos, as if in a thicket of honeysuckles, and swathed with them, so that we could not get out. To struggle through them, however: No. 66, Studies for Figures; the sitting youth, of ease and grace perfectly Grecian; the youth above seems to anticipate all the merits of Retzch's Faust, Fridolin, &c. We cannot help but think, that Leonardo has in some corner the well-spring, from which almost every succeeding artist drew his inspiration. No. 67, Five Heads, the types of those bloated pharisaical malignants so often pourtrayed by Rubens. No. 69, a Fountain, the epitome of Parmegiano's arabesque style, but of far purer elegance, naturally fanciful, instead of fantastic. No. 72, Design for a Tomb; workmanship of preternatural adroitness, delicate as the Leonardo of fairy-land could execute, yet without any pettiness. No. 71, 'Head of a Beautiful Youth,' reminds us strongly of the Antinous, but has grander orbs than that piggish-eyed voluptuary, and deeper, though not so dejected, an expression. Largeness of design with elaboration of finish, here again in marvellous concordance. We have done, at last, with this 'Improver of Hearts,' who makes every one better, that inhales the sweetness and beauty, and amiable spirit, breathing from his pictures. N.B. There is a pen-sketch of the Madonna, (No. 61), gracious as if she, her very self, had sat for it.

"The other three sets of drawings are too much of a foil in manner to Leonardo's. Art begins and ends with the grotesque, of which there are two species, the extremes of awkward simplicity and affected grace: Leonardo had escaped the former, Julio Romano, Pierino de Vaga, and Primaticcio, ran a little into the latter; the works of these tell one hour past the meridian of painting. Nevertheless, their designs are, in many points, admirable. By Pierino, No. 77, 'St. John at the gate of the Temple,' capital for movement and solidity of style. No. 83, 'The Deluge,'

after Raffael's idea for his 'Bible,' and executed by Pierino in the Loggie, is of peculiar interest: you see the pure outline of Il Divino beginning to wander into the eccentric. No. 87, 'Design for a Casket,' reverts toward the Raffaelesque model, and is thence in a chaster style. The reclining nymph has a grandeur and elegance of form not always harmonized by Sanzio himself. We can only particularize further from Pierino, Nos. 79 and 89 for brilliant effect; No. 98 for grandioso flexure of line. The Julio Romanos contain, in newspaper slang, various "gems." Nos. 1 and 3, 'Dedalus and Icarus,' first thought and finished drawing. A fine frieze, No. 5, of the most elegant *intrecciatura;* caught from the antique. No. 11, 'Psyche receiving the Vase from Proserpine,' grandly imagined, composed, and the Psyche, for expression, never out-Raffaeled. No. 12, 'The Four Elements,' in this master's unique broadlisted style of sketching. No. 14, 'Cupids on a Car,' pregnant less with spirit than inspiration. Several designs from the famous *Palazzo del Te*, among which, No. 19, one of a giant about to be crushed by a cliff, like a barleycorn between two millstones. No. 24, 'Cupids Sporting,' an espalier of interwoven forms, animal and arboreal, composed with a freedom and ease as if interior pith alone had driven the pencil onward like a bough, and not foreign mechanism. Primaticcio is a name little known to amateurs, yet his drawings rank him here next to Leonardo, and should place him high in any collection. Though a pupil of Julio's, an obvious difference in his forms will be seen from these drawings. While the master tends to overload the limbs by the trunk, Primaticcio rather lightens the weight on them too much. He may be called the Bolognese Parmegiano. His designs here are almost all from the paintings at Fontainebleau, where almost all the originals were likewise, till destroyed in 1738 by the tasteful repairers of that palace, to make room for fringe and frippery. These designs are curious and instructive, as showing what part Nicolo dell' Abate had *not* in the merit of the said fresco. Here are finished drawings of superlative beauty. Genius, such as that displayed in the 'Parnassus,' and 'Angels pointing to the Star of Bethlehem,' Nos. 26, and 39, has but seldom, very seldom, been shown by any painter. If sublime and original imagination be the first attribute of a poet, Primaticcio might almost have taken the place of his own Apollo on the top of Parnassus. There the God of Poetry sits with his nine inspired handmaidens, high amid the clouds, and as it were in a storm that carries their rapturous breath away through the spheres. Gray's Bard—Taliessin on the top of Plinlimmon—is among the very flats of imagery to this. Perhaps the announcing angels will be reckoned still more beautifully sublime. Pointing to it, with a *radiance* of hands, as they float in a circle beneath its light, you almost seem to hear their shrill and triumphant Hosanna. This design, we consider as one of the few instances in which painting far transcends the highest reach of verbal poetry on the same subject, and almost equals it on any other. Little more need be said of Primaticcio, although we might add much. Nos. 29 and 43, 'Phaeton's Fall,' and 'Nebuchadnezzar at Grass,' evince a like audacity of mind. Nos. 35 and 38, overflow with elegance, in spite of mannerism and design, oftener conventional than masterly. Nos. 36 and 42 are Correggiesque for composition and effect, but have a poetry quite individual.—We have far outrun the just limits of our paper, and perhaps the patience of our readers."—*Athenæum, February 6th*, 1836.

SIXTH EXHIBITION

OF

THE LAWRENCE GALLERY.

THE THREE CARACCI.

"Messrs. Woodburn's sixth exhibition of the original sketches of the old masters, which formed the late President's collection, has just been opened to the public with the works of the three Caracci—Ludovico, Agostino, and Annibal—and the selections of drawings, of which it is made up, is quite sufficient, in reference to the whole gallery, to sustain the credit, amongst their compeers, of this art-enobled family. The 25 by Ludovico are the most careful and delicately-finished of the set, and they are, as compositions, equally remarkable for taste and feeling. Several amongst them are illustrations of scriptural subjects connected with the Holy Family. Of these we were most struck with 'The Meeting of the Virgin and St. Elizabeth,' No. 23—'Our Lord sitting at Table with the Virgin' (21), exquisitely drawn with liquid gold on vellum; and No. 3, 'A Holy Family,' forms a worthy companion to this work. There are forty-nine reliques of Annibal Caracci in this collection, more bold in manner, but less beautiful, than those of his cousin. They, at the same time, also partake more of the elements of the grand in style. Of these, 'The Procession to Mount Calvary,' and the 'Three Marys lamenting over the dead body of Christ,' are choice specimens. Here we have the first thoughts, the earliest pencil dashes, of the design of the celebrated picture of 'The Virgin and Child,' known by the title of 'The Silence.' The Virgin, leaning over the sleeping infant, motions, with her finger to her lips, a young St. John not to disturb the stillness of the scene. There are several other studies of the highest interest amongst these drawings of Annibal, and amongst others, some chalk drawings from the living model, which, for simplicity and force of manner, are themselves models. With the works of Aogstino Caracci we are less familiar in this country than with those of his brother and cousin. The drawings from his pencil, which are here, show how intimately he was associated in taste with his relatives. All the drawings in the collection appear, however, inconsiderable when compared with his two Cartoons, 'Aurora and Cephalus,' and 'The Triumph of Galatea. These, which are the originals of celebrated frescoes, in the Farnese Gallery, are noble master-pieces, not only of design, but of drawing. In the latter point their unmannered freedom and vigour must win for them the highest esteem of our British school. As they have been in this exhibition-room for some time past, they must be familiar to our artists, and have acquired in their esteem a place beyond our praise.

"We cannot conclude this brief notice without expressing our full concurrence in the observations which have lately appeared in our columns, in reference to this Lawrence Gallery, from one who could best estimate its value, and whose opinion on such a subject is of the first authority, if it were only from his successful emulation of such men as the Caracci, and all the nobler spirits of the golden age of painting. We allude to the letter of William Etty, R.A., in which he so spiritedly and forcibly reproved the apathetic indifference of those who should be the guardians

and promoters of art in this country, to the preservation of this unique collection of drawings for the advantage of the public. There is no single incident in the history of the Fine Arts in England so unequivocally disgraceful to our Government or Legislature as that indifference. What one man had the spirit to acquire, the nation, it would seem, has not the spirit to purchase, although that man's choice was in itself a stamp of inestimable value. The collection is to be scattered for ever, or, perhaps, purchased according to precedent, and carried off to Russia. But it is not the nation that is to blame in this instance—the nation would gladly see these masterpieces secured to itself in a public establishment;—the nation, which would also have seen a sum of money, worthy of its greatness and wealth, apppropriated to the building of a British Louvre, instead of the restricted sum which an ill-timed parsimony doled out for the erection of the small and petty show-box at Charing-cross. But why are these things left almost wholly to the discretion of Ministers? Why cannot art find its strenuous and unremitting advocates in Parliament to urge its interests forward in spite of apathy or oppression? It can do so, if those who are more immediately aware of its importance and anxious for its promotion properly bestir themselves. Let all such come now together, at a public meeting, to petition Parliament to preserve to the country the Lawrence Gallery, or all of it that yet remains unsold. The Cartoon heads of Da Vinci's 'Last Supper' may yet belong to our National Gallery, if such an expedient be boldly and determinedly resorted to. The Academy offered its money liberally enough towards a fund for the purchase of this collection, and that step having failed, let us not be too timid to co-operate in such a course as we now recommend. As a Corporation it should address the Legislature on a subject in which the very objects of its own institution are so immediately concerned."—*Morning Herald, March 3rd.*

"One hundred drawings by the three Caracci, being the sixth series of the same number, selected by the late Sir Thomas Lawrence from the works of the old masters, are now being exhibited at Messrs. Woodburn's Gallery, St. Martin's-lane, Charing cross. As to the present portion of the collection, it is in no way inferior, in respect to the taste with which they have been selected with reference to the peculiarity of each of the great artists, to the other portions of the Lawrence collection which have been submitted to the eye of the public. It consists of twenty-five drawings by Ludovico, twenty five by Agostino, and fifty by Annibal. Those by Ludovico consist in a great measure of studies for 'The Holy Family;' those by Agostino and Annibal contain, besides many compositions in the same style, a number of exquisite landscapes. Amongst those by Ludovico which were peculiarly worthy remark were—

"No. 4. 'St. Francis receiving the stigmata.' The design of this drawing is admirable, and considerably exceeds, in our opinion, the execution of the same subject by Agostino; it is the result of a better arranged study; that of the latter is more negligent, more carelessly flung out of hand.

"No. 8. 'Study of a Woman and Child.'—The figures here are exquisitely imagined and full of expression, and were obviously studies for a portion of a 'Holy family.'

No. 14. 'The three Maries and the Apostles.'—The group are depicted as lamenting over the body of our Saviour; it is a splendid composition, every figure and every lineament adequate to the subject.

No. 15. 'Our Lord healing the sick.' Nothing can be more magnificent than the entire of this splendid design. The benignity, the divine exhibition of charity, mingled with doctrinal expression, depicted in the face and figure of the Saviour, as he extends mercy to the agonized group

before him, crouching beneath the weight of physical torture, and supplicating the interference of Christ, are exquisitely imagined, and if possible more exquisitely executed; and the figures in the rear, the spectators of the work of beneficence, are in admirable keeping.—*Morn. Advertiser, Mar.* 3.

"The sixth exhibition of the drawings collected by Sir Thomas Lawrence was opened to the public on Thursday last. This is really a rich treat; and it is painful to see its termination so rapidly approaching. Let us enjoy it, however, while it is yet before us.

"The drawings, which at present ornament the walls of Messrs. Woodburn's Gallery, are by Ludovico, Agostino, and Annibal Caracci. 'On the relative merits of this great triumvirate,' say the intelligent proprietors of the gallery, 'many opinions have been formed. The long residence of Annibal at Rome had obtained him many patrons and admirers, and, consequently, during his life he was considered pre-eminent over his brother and cousin: but, on the other hand, it must be allowed that there is a gusto and sweet expression in almost all the works of Ludovico, which is sometimes wanting in Annibal; and, owing to the extended pursuits of Agostino, who was probably the most extraordinary character of the three, his pictures were few, and not enough known to enter into competition. Ludovico, then, is perhaps justly considered the best.'

"There are twenty-five drawings by Ludovico; twenty-five, besides two magnificent cartoons, by Agostino; and fifty by Annibal Caracci; and there is not one of the number which does not possess a high degree of interest. Of course, we abstain from any detailed remarks on such works; they are subjects for admiration, not for criticism. The greater portion of them are scriptural compositions; designs for well-known pictures; but there are others of a more general character. We will mention only one of the latter,—No. 68, *A Domestic Scene*, by Annibal Caracci,—by which we are especially fascinated. It is evidently from nature; and adds another proof to the myriads in existence, that no formal placing of figures can ever produce the charm found in the unstudied accidents which life is so frequently presenting to the observant eye of the true artist."—*Literary Gazette, 5th March.*

"The sixth exhibition of drawings collected by the late Sir Thomas Lawrence has just been opened. It consists of works by the three Caracci, and although there is little of variety or of the interest which is excited by observing the various operations of the artists' minds in the subjects which this collection contains, many of the drawings are very good. Among the works of Ludovico Caracci, No. 3, 'The Holy Family,' is remarkable for the skilfulness of the composition, the gracefulness of the figures, and the beautiful execution of the very minute drawing. The other drawings of this artist are generally beautiful, but the sameness of the subjects and the uniformity of the style detract from the interest which his name would inspire. Among Agostino Caracci's drawings, which are, almost all of them, on scriptural subjects, some are well executed. A sheet of studies, (No. 34,) for the painting of 'The Triumph of Galatea,' is curious. No. 45, 'A Portrait of the Artist's Son Antonio,' is a spirited work. No. 39, 'A Study for the Virgin and Child,' in which the figure of the child only is finished, is a beautiful sketch. The drawings of Annibal Caracci are the most interesting as well as the most finished of the collection. Some mere studies are excellent lessons, and of these, No. 49, 'A Shoulder and part of an Arm,' and No. 54, 'The Back of a Female,' are particularly worthy of attention. No. 64, 'A Landscape,' is curious, inasmuch as it appears to have been a study for a picture in our National Gallery. No. 72, 'A Peasant Drinking,' is an admirable work. It is what is called a

grisaille, in oils, and equal for truth and expression to some of the most finished pictures. No. 75, ' A Portrait of the Artist,' is one of the very finest chalk drawings.

" The ensuing exhibition, it is announced, will contain drawings by Fra Bartolomeo, Andrea del Sarto, Polidori, and Zucchero."—*Times*, *March 10th.*

" It was the noble wish of Sir Thomas Lawrence that his country should possess his splendid Collection of Ancient Drawings; well knowing that, by a laborious and long continued study of their various excellencies, he acquired that elegant mastery of his profession which rendered him one of the most distinguished men of the brilliant reign of his late Majesty, George the Fourth. Mr. Etty, the royal academician, has written a short letter, deprecating the separation of the drawings, and the neglect of the opportunity of adding so great an acquisition, as the entire collection, to the National Gallery of this country. We cannot, even now, believe that this opportunity will be suffered to be lost; but that, by the purchase of the portion remaining unsold, and the re-purchase of the portion that has been disposed of, England, the native country of their illustrious collector, will have the glory of possessing the set complete.

" We subjoin Mr. Etty's letter:—

" How wide is the spread of *vanity*, and how fatal to the real culture and improvement of nations as well as individuals, is the growth of this inflating weed. I was led into this train of thinking, Mr. Editor, after having visited the exhibition of a portion of the collection of Sir Thomas Lawrence's ancient drawings, because we, flattering ourselves that we are, without doubt, one of the most refined and enlightened of nations, contentedly let slip, one after another, true opportunities of making ourselves really so, *at least in the fine arts.* Of this character I conceive is the opportunity we have just lost of securing for the nation this collection as a whole, which would not only have made a most important addition to our public Gallery (giving it in the class of *Drawings* a superiority over even the Louvre itself), but would also have formed a new era in the arts of this country, and would have interestingly connected with this splendid acquisition the name of the tasteful artist who formed this collection, and was himself one of the brightest ornaments of his age and nation.

" If then we really are so *very* enlightened, it must be accounted for thus—that our vision is (to use a French word) *offusqué*—so dazzled by the light that we cannot see our way.

" I am no prophet, nor the son of a prophet, but this I would venture to predict, that were these drawings added to our public collection, a grander aim would be given to the talent of our artists, and (pre-supposing that talent called into proper action) men capable of bending the bow of Ulysses would not be wasting their time, or at best dissipating it on trifles unworthy of themselves or their country.

" They are the first thoughts of the first men of all ages since the revival of the art, the buds and blossoms of their glorious fruit, bearing the vivid stamp and impress of their genius; in some of the series you see the interesting struggle of the noble thought with doubt and difficulty, in that incipient stage of composition where, as Dryden says, thought stumbles over thought in the dark, till, by successive efforts, beauty rises like order out of chaos, and those splendid works were produced which for centuries have shed light and heat through the whole hemisphere of art.

" Prince Talleyrand paid repeated visits of inspection to these drawings, in company with, I believe, one, if not more, of the Ministers in power at the time, and, after looking over with attention a considerable portion of

them, in detail, at his last visit, in rising to retire, addressed to them this pithy observation--' *Si vous n'achetez pas ces choses là, vous êtes des barbares.*'

"Notwithstanding the noble vote of a thousand pounds in aid of a public subscription for purchasing them for the nation by that body to which I have the honour to belong, that body, which, notwithstanding the sneers and detractions of its calumniators, goes on steadily and firmly to its purpose, the gratuitious instruction of the youthful artists of Great Britain in the principles and practice of their art, and, like the fabled pelican of the wilderness, pierces its own bosom to feed and nourish its young. Notwithstanding this high testimonial of their value—notwithstanding that illustrious Statesmen and Noble Lords, in and out of office, have seen these drawings, some with much gratification, others with less, still they neglect to secure them altogether, and let portion by portion drop into the hands of tasteful collectors, and they are destined, I fear, at no distant day, to be scattered like the sybil's leaves, to follow the fate of the Orleans and Houghton Galleries, and to be added to the already too long list of ' lost occasions gone for ever by.'

"My notion of what Government patronage of the arts should be is simply this:—*That no half measure will do good, but harm;* that either the Government should leave, as hitherto, their sacred and vestal fires to be kept alive by the self-devotion of the artists, seconded by a few liberal, tasteful, and patriotic individuals; or they should do, what would constitute their own best reward, give them that generous, that heartfelt and effective impetus *alone* worthy of a great and noble nation.

"We studiously copy the fashions, some of the frivolities, and even the vices of the French; let us do better, imitate them in that part of their character worthy of imitation—their fostering care and protection of the fine arts, those arts which open so many ' fresh fields and pastures new' of innocent and intellectual enjoyment, and extend *ad infinitum* the empire of the soul."—*Morning Herald, 25th Feb.* 1836. WILLIAM ETTY, R.A.

"Selected designs from the three Caracci form this month's exhibition. However inferior the Bolognese school of painting may be, it comprises the names perhaps oftenest on a dillettante's tongue, such as Guido, Domenichino, Albano, &c.; and is likewise singular as the most successful attempt at recuscitation of the dead on human record. Art certainly rose again in Bologna from the grave where she lay, after having been broken on the wheel by those torturers of form, who called themselves imitators of Michael Angelo. The miracle was wrought by our Caracci, whose drawings therefore possess an interest, as signs of a new epoch, beyond their simple artistic merit. That bold and broad system of plagiarism which constitutes their invention, and the principle of their academy—which has also gained for these plunderers of celestial fire from every altar where it blazed, the courteous title of *Eclectics*—is seen, in this set of designs, beginning to branch. If the colour of Titian, the impasto of Allegri, can have no place here, we observe at least the waving outline, grace, and clair-obscure of Correggio, the grand articulation and recondite anatomy of Michael, the composition of Raffael, harmonized with a skill that shows that how near a kin refined judgment is to genius. The very tying such mighty elements together, without crash or collision, like faggotting thunderbolts, bespeaks wondrous hardihood of soul, as well as adroitness and grasp of hand. Not that, in adverting to the above combination of qualities, we are about to pronounce any work of Caracci, a salad of perfections; its ingredients have always a secondhand savour: but we find them racier in Caracci drawings than pictures, and uncontaminated by a relish of muddiness, which is often injurious to the latter.

Artists will view and study this series with especial satisfaction. Of Ludovico there are twenty-five designs; from which we might point out as of peculiar excellence, the following. No. 11, 'The Virgin, Child, and St. John,' full of symmetry, grandeur, and grace, though not of much meaning. No. 12, same subject as former; the Virgin is of Sybilline majesty and beauty; but here likewise we find a want of sentiment, which indeed is no drug in any of the Caracci. No. 14, 'Lamentation of the Marys,' an exception to the last remark, displaying deep pathos, without any of the howling sorrow, which degrades the celebrated Carlilse picture. No. 18, 'A Holy Family;' beautiful. No. 21, 'Christ at table with his Mother,' the pearl of the whole collection; we feel as without the use of language in attempting to describe this exquisite specimen. It is a perfect little shrine for adoration. Let our miniature-painters look at it, and see how greatness of style may be evinced in the compass of a card. No. 24. Virgin and Child;' admirable for composition, grace, and mechanical treatment.—Of Agostino there are also twenty-five designs, less remarkable for elegance, but in a larger style than Ludovico's. No. 28, 'A Landscape,' is however replete with both, in the movement of a peasantess, who turns with the grace of a Syrinx when becoming a reed. No. 31, 'A Hand;' not the 'terrible hand' of Buonarotti, though admirable enough. Michael would never have been guilty of that weakness at the base of the forefinger, and of the wrist. No. 34, 'An interesting sheet of studies for the Farnese Galatea. Nos. 26, 36, 38, 40, grand compositions. Nos. 46 and 49, 'Landscapes,' poetically imagined, spiritedly sketched. Two large cartoons of the 'Galatea' and the 'Aurora,' painted in fresco at the Farnese palace, give a still higher idea of Agostino, whose works, if more generally known, would perhaps make him the first instead of the last among the Caracci.—There are fifty designs from Annibal; of which No. 54, 'A Female Torso,' is remarkable for breadth and beauty in the modelling. No. 61, 'A study of Boys' Heads,' concentrates all the humour, and vivid idleness, and ignorant bliss, to be seen in the little lazzaroni of Murillo. Nos. 60, 64, 66, 80, and 97, are choice Landscapes. No. 78, is a magical scratch, flourished off with the ease of a signature, yet the effect of a regular composition. No. 69, 'A Bologna Cry,' excellent for costume and character, as mellow in colour as the sunniest corner of Italy itself. No. 72, 'A Peasant Drinking;' beyond praise. No. 75, 'Portrait of Himself:' ditto. Nos. 78 and 88, curious as original sketches for works of the Louvre and Farnese, given to Ludovico. No. 87, 'A Study for the Shepherds:' capital drawing and finished style of execution. No. 94, 'Study from Nature;' the force and freedom of a charcoal sketch. but as expressive as if it had been elaborated with the pencil. We have heard that this fine set of drawings has already found a purchaser in Lord Francis Egerton, who, perceiving the backwardness of the government, took its duty upon him by a patronage so liberal of the arts. His Lordship we are likewise told, proposes to build a gallery for the reception of these drawings, and to admit artists who may wish to study them. This indeed were being the son of his father: where encouragement of art is so selfish, and picture-galleries are on such a close-borough system as in England, we need a successor to the late Duke of Sutherland, in his noble feelings, as well as his fortune."—*Athenæum, March 12th.*

SOME ACCOUNT OF THE DRAWINGS

BY

RAFFAELLE SANZIO DI URBINO

IN THE

"LAWRENCE GALLERY."

THE troubles in Europe, arising from the French revolution, and the invasion of Italy by the troops of that nation, were the principal causes of this surprising assemblage being brought together. It is well known that the invading army was accompanied, both in Italy and Spain, by competent persons, who selected all the finest pictures for the Gallery of the Louvre. One of the best judges was the Chevalier Vicar, who availed himself of his situation to get access to all the royal palaces and private cabinets, in every city which the arms of France had occupied. He had thus an opportunity of selecting the most choice drawings; and these articles not being mentioned in his commission, he retained them for his own study.

He had, however, entrusted a large and very valuable portion of them to a friend at Florence; which were afterwards purchased by W. Y. Ottley, Esq. who for many years resided in Italy. Some of the principal drawings are copied in the *Italian School of Design,* and now form a part of this extraordinary assemblage, as Sir Thomas Lawrence purchased of Mr. Ottley his entire cabinet, for about Ten Thousand Pounds.

Monsieur Paignon Dijonval of Paris had, during the best part of the last century, formed one of the most extensive Collections of Prints and Drawings ever made by an individual; this Cabinet consisted of upwards of sixty thousand engravings, and six thousand Drawings; the bulk of them were indifferent, but there were a few of the most choice articles in art: the most precious were the superb drawing of St. Cecilia by Raffaelle, which served Marc Antonio Raimondi to engrave from, differing from the painting, and also a pair by N. Berghem, in water-colors, equal to pictures for effect, and the only specimens in this style existing.

The St. Cecilia, and some others of Raffaelle, were purchased by Thomas Dimsdale, Esq. immediately on Mr. W.'s return to London with this extensive Collection, which he had acquired for upwards of £5,000. of the Marquis Vindé, who had inherited them.

The house of Zanetti of Venice, had for several generations been renowned for their love of the arts; the first however of that family, who particularly distinguished himself, was the purchaser of many of the finest drawings, which the illustrious Earl of Arundel had collected in the time of Charles the First. On the occupation of Venice by the French, the Baron de Non, who resided some time there, obtained possession of several very capital drawings from this family; which after his death were purchased by Sir Thomas Lawrence.

In the year 1823, the late Thomas Dimsdale, Esq. being engaged in forming his splendid collection of drawings, Mr. S. Woodburn resolved to visit Italy, for the purpose of endeavouring to acquire the superb portion retained by the Chevalier Vicar in Rome. This he at length effected, at the price of 11,000 scudo romano. This purchase created so great a sensation, that it was mentioned in the *Diario di Roma;* in consequence of which, multitudes of applications were made to Mr. S. W. for a sight of them. Prince Gargarin, wishing to obtain the Collection for Russia, sent to know if Mr. W. would accept a handsome profit for his purchase; but he having written the success of his tour both to Mr. Dimsdale and Sir Thomas Lawrence, and also being ambitious of bringing into this country so valuable a treasure of art, of course declined entering into any treaty for the sale of them.

The purchase of the entire Cabinet of the Chevalier Vicar, obtained for Mr. W. the information that some valuable drawings, by the hand of the divine Raffaelle, yet remained in the custody of the Marquis Antaldi, of Pesaro, and that they had never been out of his family, the Marquis being a descendant of Timoteo della Vite, who was a scholar and executor of Raffaelle. This intelligence induced Mr. W. to return to England by that route; and, with some difficulty, he tempted the Marquis to part with this singularly interesting Collection. The splendid portrait of Timoteo

della Vite, which may be truly said to be the finest head ever produced in black chalk; the two drawings, on the back of each of which are studies for sonnets, together with some others of the first quality, were, by this purchase, added to this Collection.

The Marquis Antaldi, after the purchase, presented Mr. W. with a most curious manuscript catalogue of pictures and drawings, by which it was discovered where that distinguished connoisseur Monsieur Crozat obtained many of the drawings by Raffaelle, which are copied in the Cabinet du Roi. They are described in this Catalogue, and the word *Venduto* written against them. The Marquis mentioned their having been sold, by his ancestor, to Monsieur Crozat, about the year 1680. After the death of Crozat, these drawings came into the hands of a French nobleman of great taste, who was himself so able an artist, that he etched some very faithful imitations of them.

A very singular and fortunate circumstance, however, occasioned these Raffaelles being again added to the Collection. In the year 1820, a fine Cabinet of Greek coins having been sent from Naples to Paris for sale, the Marquis Le Goy, the proprietor of the drawings, mentioned to Mr. W.'s agent his intention of disposing of his Collection, in order to make the acquisition of the coins. This information M. Berthault communicated to Mr. W., who was at that time in Amsterdam, and he immediately proceeded to Paris, although in the depth of Winter, and concluded the bargain before retiring to rest. Thus this important part of the Collection was in England, and, in fact, in the Cabinet of Mr. Dimsdale, nearly two years before the purchase from the Marquis Antaldi, and contained some of the finest articles described in this catalogue. The Legoy Collection, were few in number, consisting of only one hundred and thirty-eight drawings, but they were of the first quality, and nearly the whole were purchased by Thos. Dimsdale, Esq. the very day Mr. W. arrived from Paris with them.

Messrs. Woodburn cannot refrain from paying a tribute of respect to the memory of this most liberal and distinguished amateur; his love for the highest order of art was only extinguished with life. On Mr. S. W. arriving in London with the Vicar Collection,

he found his friend in the last stage of illness; nevertheless he desired to see such of the Raffaelle and M. Angelo drawings as would adorn his cabinet, and actually purchased and wrote a cheque for three thousand guineas, a few days before his lamented death.

It may be out of place to relate an anecdote in a catalogue of drawings, but as it tends to shew the zeal of two such distinguished Collectors, it may be amusing to the public. Mr. Dimsdale having a much heavier purse than Sir Thomas, and beginning to collect drawings of high price at an earlier time than his opponent, naturally possessed several articles which were viewed with a most jealous eye by that distinguished artist; and, as Mr. S. W. had sold these drawings to Mr. Dimsdale, and was equally intimate with both, Sir Thomas Lawrence continually pressed Mr. W. to endeavour to obtain them for him, by money, exchange, or any other mode. Mr. W., was too well acquainted with his liberal friend, to imagine he could succeed. However, he one evening expressed to Mr. Dimsdale the great obligation Sir Thomas would feel, if he would let him have, on any terms he would mention, three particular drawings by Raffaelle and two by Michael Angelo. While Mr. D. and Mr. W. were talking the matter over, a present of pheasants was brought into the room by the servant, with a message from Sir Thomas to enquire after the health of that gentleman, and beg his acceptance of the birds. Mr. D., who was then very much indisposed, immediately brightened up, sent his best compliments to Sir Thomas, and then turning to Mr. W., said— "Those pheasants smell very strongly of Raffaelle and M. Angelo."

The death of this eminent amateur, which occurred soon after this circumstance, left the field open to Sir Thomas Lawrence, and Mr. W. having purchased the entire collection left by his liberal friend, he sold to Sir Thomas, for the sum of £5,500, all the fine Italian Drawings it contained; this very important purchase, added to those which he had previously made, rendered his Collection the finest then existing.

The Count de Fries of Vienna, had formed a very splendid collection of works of art, among which, his drawings possessed a very prominent feature; owing however, to the pressure of the times, he was obliged so sell them; and being under pecuniary

engagements with the late W. Mellish, Esq. he consigned them to him in part of payment. Sir Thomas Lawrence requested Mr. W. to go through the collection with him, and they selected about 150 of the best; among which, were five or six Raffaelles of the highest interest.

During the visit which Sir T. Lawrence made to Paris, to paint the portrait of Charles the Tenth, he purchased of several of the Amateurs whatever drawings they possessed by Raffaelle. They were well known to Mr. W., but as a dealer he could not give the prices expected for them. In one instance, Sir Thomas Lawrence actually bought an entire Collection for £2,000, on account of only six drawings it contained, of the first consequence, by Raffaelle and Michael Angelo.

It would be tedious to enumerate the various sales which have occurred in London, at which acquisitions were made for this splendid cabinet. Whenever a drawing of importance came to the hammer, from the time of Sir Joshua Reynolds to the death of Sir Thomas Lawrence, its possession was contested by this liberal collector, and mostly with success.

Thus it will be readily seen and acknowledged, that circumstances not likely again to occur have brought together this most extensive and most valuable collection of the works of this PRINCE OF PAINTERS; the proprietors having seen all the cabinets on the Continent, are able to speak as to the relative interest of other collections, and they are confident that there exists nothing to approach them; they doubt if all the Raffaelles were selected from six of the finest collections in Europe, whether royal or private, they could produce the number and quality of those described in the present Catalogue.

In selecting one hundred to form the present Exhibition, the Proprietors have (as was the case with the first Exhibition of the works of Rubens) endeavoured to arrange the Drawings in chronological order, as this illustrious master had three distinct styles, in each of which he was pre-eminent over any other artist; and, as most of the Drawings in this matchless assemblage are studies for well-known works, the Proprietors flatter themselves that the arrangement of the Catalogue will be found tolerably correct in its chronology.

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